1986 SUMMER SESSION

SAN FRANCISCO ART INSTITUTE

GEORGE KNIGHT

ACADEMIC CALENDAR

Friday, May 23	10 a.m.–noon: Registration for Summer Sessions I and II and the Summer Conferences. Registration for Summer Session II will be ongoing through July 3 in the Registrar's Office.
Monday, May 26	Memorial Day. No classes.
Tuesday, May 27	Summer Session I classes begin.
Thursday, July 3	Last day of classes for Summer Session I. 4–6 p.m.: Registration for Summer Session II classes, if not done previously, and for the Summer Conferences.
Friday, July 4	Independence Day. No classes.
Monday, July 7	Summer Session II classes begin.
Tuesday, July 8	9:30 a.m.: Registration for the Young Artists Program. 10 a.m.: Young Artists Program begins.
Saturday, July 12	9:30 a.m.: Registration for the Saturday Extension Classes. 10 a.m.: Saturday Extension Classes begin.
Friday, August 8	4–5 p.m.: Special registration for the Art, Psyche, Spirit Conference. 7 p.m.: Art, Psyche, Spirit Conference begins.
Thursday, August 14	Last day of the Young Artists Program. 6 p.m.: Exhibition and reception for the Young Artists Program.
Friday, August 15	Last day of classes for Summer Session II. 4–5 p.m.: Special registration for the Art Writers Conference. 5 p.m.: Art Writers Conference begins.
Saturday, August 16	Last day of Saturday Extension Classes for the summer.
Friday, August 22	Last day of the Summer Conferences.

1986 SUMMER SESSION

The Summer Session Program at the San Francisco Art Institute is particularly exciting because it includes special courses and conferences that aren't usually offered at any other time and it involves an impressive group of guest artists who are available to teach only during the summer. Moreover, because courses are compacted into a much shorter time than during the rest of the academic year, participants enjoy the benefits of an intensive artistic experience.

Special summer session programs back by popular demand this year are the Young Artists Program, during which high school students work and learn in a professional art environment; the Art Writers Conference, which attracts critics, artists and students from all over; the Art Psyche, Spirit Conference, which explores subjects not usually covered in an art school curriculum; and, of course, the Saturday Extension Classes, which open the studios of the Art Institute to adults who wish to further their artistic skills and interests.

For the first time, the Summer Session includes an English for Fine Arts course that has been carefully tailored for non-English-speaking artists who plan to work or study in an English-speaking country.

The Summer Session welcomes new and continuing SFAI students in degree programs, and outside students who wish to pursue their artistic goals for college credit. The program is also designed for anyone who desires to study art at the professional, non-credit, extension education level, and for high school students who want to find out what an art school experience is like.

The Admissions Office is happy to answer any questions regarding the Summer Session programs and to provide tours of the historic SFAI facility, including its well-known galleries.

The Admissions Office can be reached by calling (415) 771-7020, extension 40.

SUMMER SESSION I

All MWF classes will begin on Wednesday, May 28

Beginning and Further Drawing PA-1/100

Susan Hall, *MWF, 9 a.m.–1 p.m., Studio 13*
3 units, no prerequisite for beginning level work

This course will introduce beginners to the basic methods and concepts of drawing, while providing advanced students with individualized challenges and critiques.

Ms. Hall teaches at the School of Visual Arts in New York City and has exhibited in Bonn, Stuttgart, Berlin, New York, San Francisco and Los Angeles.

Beginning and Further Painting PA-20/120

Ursula Schneider, *MWF, 1:30 p.m.–5:30 p.m., Studio 114*
3 units, no prerequisite for beginning level work

This course will introduce beginners to the basic methods and concepts of painting, while providing advanced students with individualized challenges and critiques.

Ms. Schneider teaches at Cooper Union in New York City and has exhibited in Basel, New York, San Francisco and Los Angeles.

Printmaking Workshop PR-5

Larry Thomas, *MWF, 9 a.m.–1 p.m., Studios 1–4*
3 units, no prerequisite for beginning level work

Planned as a workshop to explore in depth the many aspects of the printmaking studio, this course is open to beginners and advanced students.

Mr. Thomas was the recipient of the 1984 SECA Award Exhibition at the San Francisco Museum of Modern Art and the Graphic Arts Council Annual Commission for 1985. His work during the last eight years has focused on large-scale drawings.

Filmmaking FI-101

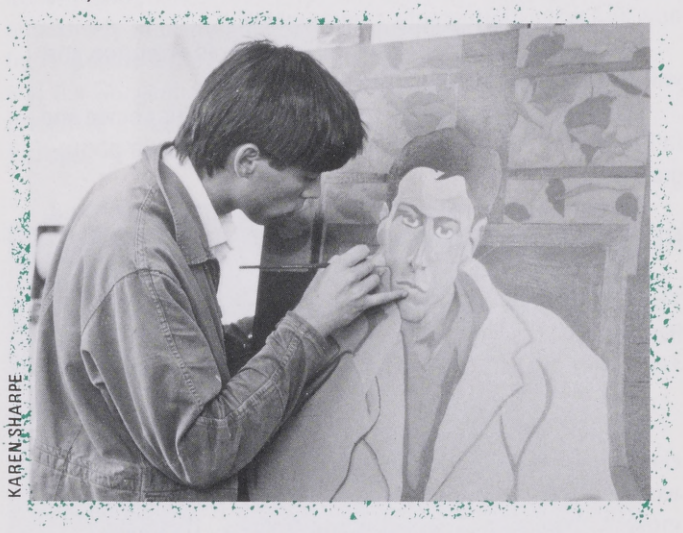
Bill Brand, *MWF, 9 a.m.–1 p.m., Studio 26*
3 units, prerequisite : First Year Filmmaking (FI-1A) or the equivalent or permission from the instructor

This course in intermediate and advanced film production will explore the current and historic intersection of personal/experimental and social issue filmmaking through viewing and discussing historically important films and reading relevant essays. The class will move in fast motion through all the steps involved in the production of a short film, beginning with research and pre-production planning and finishing with editing and sound mixing. All students are responsible for participating in the class project and will be required to complete individual assignments and exercises.

Mr. Brand is a New York filmmaker who uses animation and optical printing techniques to fragment and abstract the photographic image. One of the few filmmakers who can combine political and social content with formal concerns, he has received numerous grants and his films have been widely shown throughout the U.S. and Europe.

Chinese Art Workshop IN-41

Ray Mondini *and* **Fred Martin,** *May 11–June 23 at the Zhejiang Academy in Hangzhou, China. 9 units. Applications closed February 21.*



KAREN SHARPE

SUMMER SESSION II

Beginning and Further Drawing PA-1/100

Irv Tepper, *MWF, 9 a.m.–1 p.m., Studio 13*
3 units, no prerequisite for beginning level work

This course will introduce beginners to the basic methods and concepts of drawing, while providing advanced students with individualized challenges and critiques.

Mr. Tepper is represented by the Paule Anglim Gallery in San Francisco and Vanderwoud and Tananbaum in New York.

Beginning and Further Painting PA-20/120

Scott Bell, *MWF, 1:30–5:30 p.m., Studio 114*
3 units, no prerequisite for beginning level work

This course will introduce beginners to the basic methods and concepts of painting, while providing advanced students with individualized challenges and critiques.

Mr. Bell is represented by the Paule Anglim Gallery in San Francisco and the Area X Gallery in New York.

Photographic Communication: Developing and Enhancing Skills PH-10/110

Reagan Louie, *MWF, 9 a.m.–1 p.m., Studio 116*
3 units, class open to students at all levels of experience
PH-10/110 fulfills the PH-1A requirement for SFAI photography majors

This class will provide beginners with a comprehensive introduction to black-and-white photography. Depending upon their interest and progress, they will then have the option to explore other techniques, including large format and color photography.

Advanced students in the class will enhance their existing skills, learn new techniques such as color and explore new strategies, including the use of appropriated images, the joining of photos and text and personal documentation. As techniques are mastered, the class will examine both how and what photographs communicate.

This course will offer highly individualized attention and will feature guest lecturers and workshops.

Students are encouraged to enroll in both this course and in PH-11/111 for an intensive summer experience in photography.

Reagan Louie, a recipient of California Arts Council and NEA grants, is an SFAI faculty member.

The Transformative Process of Photography PH-11/111

Reagan Louie, *TTh, 10 a.m.–4 p.m., Studio 116*
3 units, prerequisite: PH-1A or concurrent enrollment in PH-10/110

Designed for art educators and artists in all media, this class has as its working assumption the premise that art work and the creative process are outer manifestations of inner realities such as thoughts and feelings. If closely enough attended to, the art work and the creative process can then illuminate, instruct and transform.

There are many creative parallels between teaching art and producing art. Using a highly synthetic approach, the class will look at the art educator's and the artist's experiences to see how meaning is generated through the creative process.

The method will blend conventional art precepts with new human resource "technologies," including journal writing, visualization, meditation and alternative educational practices.

Cinematic Thrills: An Introduction to Filmmaking and Film Appreciation FI-101

Ernie Gehr, *MWF, 9 a.m.–1 p.m., Studio 26*
3 units, open to all students

How are ecstatic moments of human consciousness articulated in film? What are some of the essential characteristics of film? What is meant by cinematic invention and creativity? These are some of the topics that will be touched upon in this course. A prime objective will be to sensitize the student to his/her creative energies and to develop an intelligent understanding of cinematice forces. The class will discuss various concepts of "film," as well as some principles of cinematic language, representation and abstraction. Where necessary, appropriate cultural and historical background will be provided. The course will also cover basic filmmaking tools and processes, including viewing/editing equipment, lab procedures and image/sound recording. Classes will rotate around informal discussions, practical exercises, film viewing and analysis of both student work and selected films from the history of cinema.

In addition to completing a short film by the end of the session, each student is expected to participate in and complete all assignments.

Mr. Gehr has been making films since 1967, the best-known being *Serene Velocity.* His work has been discussed extensively in many publications, including *Visionary Film* by P. Adams Sitney. He has received grants from the NEA and the Guggenheim Foundation, and his films have been presented in major showcases throughout the U.S. and Europe.

JOHN GRAU

Jan Novello, *Cinema of the Inner Eye,* (student performance).

Beginning and Further Performance/Video P/V-1/100

Howard Fried, *MWF, 9 a.m.–1 p.m., Studio 10*
3 units, no prerequisite

Examining appropriations: Various forms of field work with Howard Fried.

Mr. Fried's works are soon to be or have recently been shown at the University Art Museum, Berkeley, the Museum of Modern Art, NYC, Institute of Contemporary Art, Boston, Whitney Museum of American Art, NYC, and the Paule Anglim Gallery, San Francisco.

English for Fine Arts HU-22

Kathy Cinnater, *M–F, 9 a.m.–5 p.m., Studio 14*
6 units (3 units English, 3 units studio), prerequisite: a minimum of 450 on the Test of English as a Foreign Language (TOEFL) or completion of at least three years of secondary or post-secondary English language study.

A special brochure on the EFA program is available by writing or calling the SFAI Admissions Office.

English for Fine Arts is an introduction to art-specific language for international students. Students learn the technical vocabulary of the visual arts and put it into practice in the studio environment. The studio component includes an extensive introduction to the studio experience.

Kathy Cinnater holds an MA in English and an MFA in painting. In addition to teaching EFA at the Art Institute, she teaches advanced writing at the University of California.

Art of Today: European Perspectives HU-141

Wolfgang Max Faust, *TTh, 9 a.m.–noon, SFAI Conference Room*
3 units, no prerequisite

Structured as a seminar, this course will include lectures and slides.

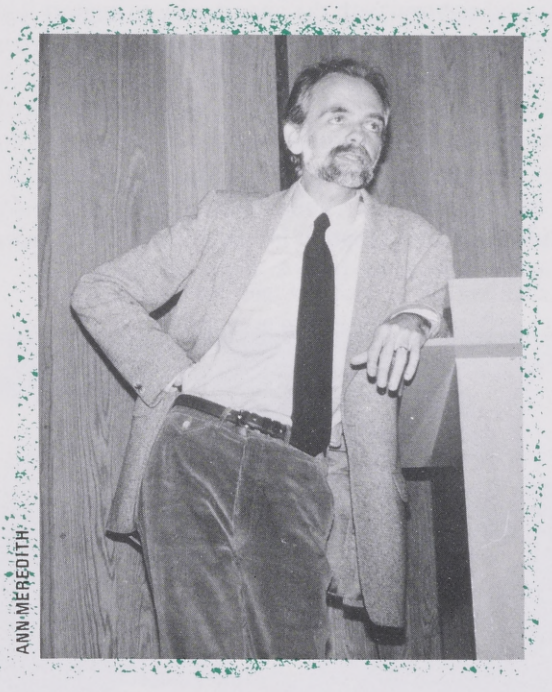
Dr. Faust, a witty and enlightening interpreter of contemporary art, is on the faculty of the Institute for Literature at the Technical University in Berlin and is a lecturer at the Berlin Art Institute. He writes articles on art and literature for many major art magazines, including *Artforum, Domus, Flash Art* and *Kunstforum,* and he edited a compendium of German art, *Here, Today* (Cologne, 1982). With Gerd de Vries, Dr. Faust wrote *Hunger Nach Bildern* (Hunger for Images), 1982, a major study of new image painting in Germany, which will appear in an English translation in the summer of 1986.

Dr. Faust visited San Francisco in the summer of 1984 to participate in a symposium during The Human Condition Biennal 3 at the San Francisco Museum of Modern Art. In addition to teaching this course, he will present the opening address, entitled *The New European Painting and its Critics,* to the Art Writers Conference (see page 9).

Graduate Studio Critique Seminar in all Media IN-200

Kenneth Baker, *WF, 1–4 p.m., Conference Room*
6 units IN-200 will fulfill one semester (6 units) of graduate studio criticism seminar credit in any major department at SFAI. Students who register for this seminar must also register for a graduate advisor in their major, and for either IN-240 (see below) or for IN-296/297, a graduate internship/teaching assistantship, for a total of 12 units.

Kenneth Baker is the art critic for the *San Francisco Chronicle.*



Contemporary Art, Theory and Criticism and the Shape of Today's Art World IN-240

Robert Atkins, *WF, 9 a.m.–noon, Conference Room*
3 units

This course will explore contemporary writing about art and art institutions in conjunction with an examination of current art. Some of the questions that will be addressed include: What is post-modernism? What is the relationship of art and popular culture, art and politics, the media and museums? How do they all make each other, and that sacred monster called the art world, possible? The class will read and discuss articles by the foremost contemporary art writers, look at slides, films and videotapes of contemporary art, visit museums and galleries and be visited by artists and writers.

Mr. Atkins is a New York-based writer and art historian. He teaches at the Maryland Institute, College of Art, curates shows, his most recent one being *Between Science and Fiction* for the Sao Paulo Biennal in Brazil, and he writes for *Newsday, Village Voice, Arts, Horizon* and *Art in America.* He is the winner of the 1985 Manufacturers-Hanover Bank Award for Contemporary Criticism.

THE YOUNG ARTISTS PROGRAM

Registration for YAP will be at 9:30 a.m. on Tuesday, July 8, in the SFAI courtyard. Classes begin that same day and meet TWTh through August 14 from either 10 a.m.–noon or 1–3 p.m. A complete brochure on the Young Artists Program is available by calling or writing the SFAI Admissions Office.

This program provides young artists between the ages of fourteen and eighteen with the opportunity to explore media and ideas not usually examined in high schools. This intensive six-week program encourages students to develop their own images in new and exciting ways. Courses are offered in both the morning and afternoon sessions in the areas of drawing, painting, photography and film. Students may enroll in one or two courses. The Young Artists Program culminates in an exhibition and reception for participants and parents on Thursday, August 14, from 4–6 p.m. in Studio 116.

ANNETTE HOLDMAN

SATURDAY EXTENSION CLASSES

Registration for the Saturday Extension Classes will be at 9:30 a.m. on Saturday, July 12. Classes begin that same day and take place from 10 a.m.–1 p.m. each Saturday through August 16. A complete brochure on the Saturday Extension Classes is available by calling or writing the SFAI Admissions Office.

Classes will be offered in drawing, painting, watercolor, black-and-white photography, color photography and fine art filmmaking.

1986 SUMMER CONFERENCES

Registration for the Art, Psyche, Spirit Conference will be on May 23 from 10 a.m. until noon and on August 8 from 4–5 p.m. Registration for the Art Writers Conference will be on May 23 from 10 a.m. until noon and on August 15 from 4–5 p.m.

The Art Writers Conference and Art, Psyche, Spirit Conference are the two conferences that will be held this summer. In addition to intensive seminars and workshops offered during the day by outstanding individuals, a series of evening lectures will be presented to make the conferences accessible to the general public.

ART WRITERS CONFERENCE IN-25

Bill Berkson and others
3 units

This conference will feature lectures and seminars on the practice of and issues in art criticism.

Morning seminars: 9 a.m.–noon in the SFAI Conference Room Saturday, August 16, and M-F August 18–22

These seminars will concentrate on the issues of art criticism.

Afternoon seminars: 1–4 p.m. in the SFAI Conference Room Saturday, August 16, and M-F August 18–22

These seminars will concentrate on criticism as seeing and writing.

Both the morning and afternoon seminars will be led by Bill Berkson, a poet and author of reviews and articles that have appeared in *Artforum* and *Art in America.* Seminar participants will include Kenneth Baker, Wolfgang Max Faust, Christopher French, Mark Levy, Peter Schjeldahl and others.

Art Writers Conference Evening Lectures

7:30 p.m. in the SFAI auditorium

Friday, August 15: **Wolfgang Max Faust** *on "The New European Painting and its Critics"*
Wednesday, August 20: **Peter Schjeldahl**
Friday, August 22: **Kenneth Baker** *on "Criticism and Bay Area Art"*

The Art Writers Conference is partially underwritten by funds from the Thomas Albright Memorial Fund for the Advancement of Art Criticism in the Bay Area, which was created by Harry Fritzius and the Bruce Velick Gallery.

ART, PSYCHE, SPIRIT CONFERENCE IN-50A, B and C

1–3 units Students may register for from one to three of these courses, although it is strongly recommended that all three be taken to get the maximum benefit from the work of the conference.

Art, Psyche, Spirit Conference consists of a series of workshops, seminars and lectures on the art of the spirit.

Transpersonal Access IN-50A

Karen Malik *and* **Fred Martin**, *Friday, August 8, 7–10 p.m., Saturday, August 9, 9 a.m.–1 p.m., and Sunday, August 10, 9 a.m.–5 p.m., Studio 116*
1 unit

Participants in this workshop will lie in a darkened room listening through earphones to sound patterns overlaid with occasional voice instructions. The Monroe Process will be used to stimulate a synchronization of brain wave patterns in both hemispheres of the brain, thereby facilitating a mind-awake/body-asleep state.

From here, students will be helped to achieve two distinct states of altered consciousness, one of profound relaxation, and the other of expanded awareness. By the end of the workshop, students will be able to move into these states at will, without the use of tapes. Work in art will be integrated with the tape experience.

Students will be encouraged to experiment on their own while listening to the tapes, as a step towards taking greater responsibility for their lives by using energy to make things happen. The workshop leaders will aid and support participants in these new experiences, while the tapes will help participants open to expanded states and learn to use these new energy systems for creative purposes.

Karen Malik has been a trainer with the Monroe Institute since 1977 and directs the bio-feedback program at Gladman Hospital in Oakland. Fred Martin is an artist, writer and dean of SFAI.

Birthing the Artist-Healer IN-50B

Shanja Kirstann, *M-F, August 18–22, 9 a.m.–noon, Studio 116*
1 unit No artistic background necessary

This class will focus on birthing the artist-as-healer, who is within everyone. Incorporating the methods of shamanic traditions and depth psychology, the course will allow participants to experience image-making and ritual enactment as a transformational process of the depth dimension. The dream world and the visionary realm will be accessed as sources of inspiration for authentic expression in various art forms, to bring the sacred into everyday life.

Music, movement, sound, the visual arts, clay modeling, poetry and self-created ritual will be tapped to evoke creative expression. The dynamics of "connective creativity" for whole-ing personal and planetary lives will be explored

Shanja Kirstann is a faculty member in the Consciousness and the Arts Department at John F. Kennedy University, Orinda, California.

The History of the Spirit in Art IN-50C

Charles Miedzinsky, *M-F, 1:30–4:30 p.m., SFAI Conference Room*
1 unit

Since earliest times, humans have needed to express visually the awe and wonder experienced in an incomprehensible world filled with magic and mystery. Through the act of creation, they not only gave meaning to these unseen forces, but also participated in a divine activity. The spiritual forces harnessed in this process of creation emitted energies that were transformative in function. In this seminar, students will journey across the boundaries of time and space to explore the power embodied in the creative manifestations of the human spirit.

Charles Miedzinsky, Ph.D., is a professor in both the Consciousness and the Arts and Humanities Departments at John F. Kennedy University and a frequent contributor to *Artweek.* The transformative function of art is the focus of his recent research and creative work.

Art, Psyche, Spirit Evening Lectures

7:30 p.m. in the SFAI auditorium

Monday, August 18: **Shanja Kirstann** *on her work in birthing the artist-healer*
Tuesday, August 19: **Charles Miedzinsky** *on "The History of the Spirit in Art"*
Thursday, August 21: **Shanja Kirstann, Charles Miedzinsky, Fred Martin and others** *on "The Art of the Spirit in 1986"*

SUMMER CONFERENCE EVENTS OPEN TO THE GENERAL PUBLIC

All lectures will take place in the SFAI auditorium beginning at 7:30 p.m. Admission is $3 for the general public, $1 for SFAI students and members and free for those who have enrolled in one of the Summer Conferences.

Friday, August 15: **Wolfgang Max Faust** *on "The New European Painting and its Critics"*
Monday, August 18: **Shanja Kirstann** *on her work in birthing the artist-healer*
Tuesday, August 19: **Charles Miedzinsky** *on "The History of the Spirt in Art"*
Wednesday, August 20: **Peter Schjeldahl** *on important aspects of contemporary art writing*
Thursday, August 21: **Shanja Kirstann, Charles Miedzinsky, Fred Martin and others** *on "The Art of the Spirit in 1986"*
Friday, August 22: **Kenneth Baker** *on "Criticism and Bay Area Art"*

REGISTRATION

New Students at SFAI

New students may reserve space in classes by completing and mailing the reservation form on page 15. Students who have made reservations must complete registration by the dates listed in the Academic Calendar on the inside front cover.

Continuing Students at SFAI

Students who are enrolled in the Spring 1986 Semester, who will be continuing their studies in the fall of 1986 and who wish to include the Summer Conferences as part of their fall 1986 program, may register for the conferences at early registration for the Fall 1986 Semester, which will take place on April 29 and 30. (See 1986/1988 SFAI Catalog for details on early registration for continuing students.)

Other continuing students may register for Summer Sessions I and II and the Summer Conferences between 10 a.m. and noon on Friday, May 23. Registration for Summer Session II and the Summer Conferences will continue in the Registrars Office during regular office hours through July 3.

New and continuing students who wish to register for the Summer Conferences only may do so between 4–5 p.m. on Friday, August 8 or 15. (See the Academic Calendar on the inside front cover for details.)

Academic Information

All classes meet on the days and at the times and places indicated in the class descriptions. Participants receive three semester units per class unless otherwise noted.

Six units per session is considered a full-time load for each summer session. Four classes taken during the two sessions for a combined total of 12 semester units are equivalent to full-time enrollment during the fall or spring semesters.

Students who wish additional credits may register for either of the Summer Conferences.

Undergraduate courses are numbered 1–199, with beginning level courses numbered 1–99 and higher level courses numbered 100–199. Graduate courses are numbered 200-299.

Studios

Subject to departmental restrictions, studios at SFAI are available to enrolled students twenty-four hours a day, seven days a week. From May 27 through August 15, some studios and facilities will be available for use by students who are not enrolled for summer classes, but who were enrolled in the Spring 1986 Semester and who have enrolled for the Fall

1986 Semester. Studio use is predicated upon approval from the chairperson of the appropriate department and payment of a use fee determined by the department. Students may consult the appropriate department chair after May 1 for information concerning schedules and fees.

Housing

While SFAI provides no on-campus housing, information on short-term accomodations and roommate referrals is available from the SFAI Students Affairs Office.

Summer Session II and Summer Conference participants may reserve space in the Millberry Residence Halls, located on the campus of the University of California at San Francisco, near Golden Gate Park. The reasonable rates of $300 per month for a double occupancy room and $600 per month for a single occupancy room include the use of kitchen facilities. Parking and recreational facilities (gymnasium, swimming pool, music practice rooms, etc.) are available for an additional fee. Because space is limited, contact the SFAI Office of Student Affairs to reserve space.

Tuition and Fees for Summer Sessions I and II and Summer Conferences

Tuition is due in full at the time of registration or can be paid in advance. A $200 minimum deposit is required to reserve a space.

Withdrawals, refunds and changes of program are made only during the first week of the session. There are no tuition deferments for summer session courses.

Semester Units	Tuition
1	$ 350
2	650
3	950
4	1,250
5	1,550
6	1,850
7	2,150
8	2,450
9	2,750
10	3,050
11	3,250
12–15	3,450
each unit over 15	200

Undergraduate and graduate independent study, including advisor: $1,300

Graduate review and recording fee: $250

All above fees include a $50 registration fee.

Transcripts: No charge for first copy; $3 for each additional copy.

Returned checks: $10

Discounts (MFA only)

$200 Studio Discount

This is available to MFA students who are not using any SFAI studio facilities. Signed consent from a department chair or manager is required at the time of registration to receive this discount.

$500 Teaching Assistantship/Internship

This discount is usually available to third or fourth semester MFA students whose completed applications for the position have been approved. Eligibility is limited to two semesters.

Financial Aid

Financial aid is available for eligible students based on need. The preferential deadline is April 1. To apply, fill out either an SAAC or an FAF form.

Scholarships

The San Francisco Art Institute offers a limited number of half-tuition scholarships during the summer sessions to art professionals currently teaching at high schools, community colleges and universities. Write or call the Admissions Office for more information.

Tuition for the Young Artists Program

$110 per course

$88 per course for children of SFAI members at the $30 level or above

Tuition for the Saturday Extension Classes

$100 per course

$80 for SFAI members at the $30 level or above

GENERAL INFORMATION

Detailed information about the college, including information for veterans, foreign students and degree program applicants, is available by writing or calling the Admissions Office and requesting the 1986/1988 College Catalog.

The San Francisco Art Institute does not discriminate on the basis of race, religion, sex, age, nationality or handicap in its admissions policies, financial aid disbursements, hiring or other practices.

The San Francisco Art Institute is affiliated with the University of California and is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges and by the National Association of Schools of Art and Design.

1986 SUMMER SESSION COURSE RESERVATION

Please return this form and a $200 tuition deposit by Thursday, May 22 to reserve space in courses of your choice. You will be notified if a course is full.

Summer Session I May 27–July 3

_____ _____
(course number) (instructor)

_____ _____
(course number) (instructor)

Summer Session II July 7–August 15

_____ _____
(course number) (instructor)

_____ _____
(course number) (instructor)

☐ Art Writers Conference

☐ Art, Psyche, Spirit Conference
- ☐ Transpersonal Access
- ☐ Birthing the Artist-Healer
- ☐ The History of the Spirit in Art

☐ English for Fine Arts

Please send me more information about the following: (no deposit required)

☐ Saturday Extension Classes

☐ Young Artists Program

☐ English for Fine Arts

☐ Please send me a 1986-1988 College Bulletin

Contact the Admissions Office for additional information, reservation forms or graduate seminar forms.

Name _____
last first middle

Address _____
number and street city

_____
state zip area code telephone no.

I have enclosed a check for $_____.

Signature _____

Return to: Admissions Office, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133 (415) 771-7020

PAUL KLEIN

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